

Der Tod und das Mädchen

(Originaltonart)

Claudius.

Op. 7 N° 3

Mäßig. (♩ = 54)

73.

pp

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a descending sequence, while the left hand plays a steady eighth-note accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

(Das Mädchen) *Etwas geschwinder*

Vor - ü - ber! ach, vor - ü - ber! geh, wil - der Kno - chen-mann! Ich

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The piano part consists of chords and eighth-note patterns. The key signature remains one flat.

bin noch jung, geh, Lie - ber! und rüh - re mich nicht an, und

The second line of the song continues the vocal melody and piano accompaniment. The piano part features more complex chordal textures and eighth-note accompaniment.

Das erste Zeitmaß
(Der Tod)

rüh-re mich nicht an.

Gib dei-ne Hand, du schön und zart Ge - bild! bin

The first measure of the 'Der Tod' section features a vocal melody in the right hand and a piano accompaniment in the left hand. The piano part includes a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic. The key signature changes to two flats (B-flat and E-flat).

Freund, und kom-men nicht, zu stra - fen. Sei gutes Muts! ich bin nicht wild, sollst

The third line of the song continues the vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment and chords. The key signature remains two flats.

sanft in mei-nen Ar-men schla - fen!

The fourth line of the song concludes the vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment and chords. The key signature remains two flats.